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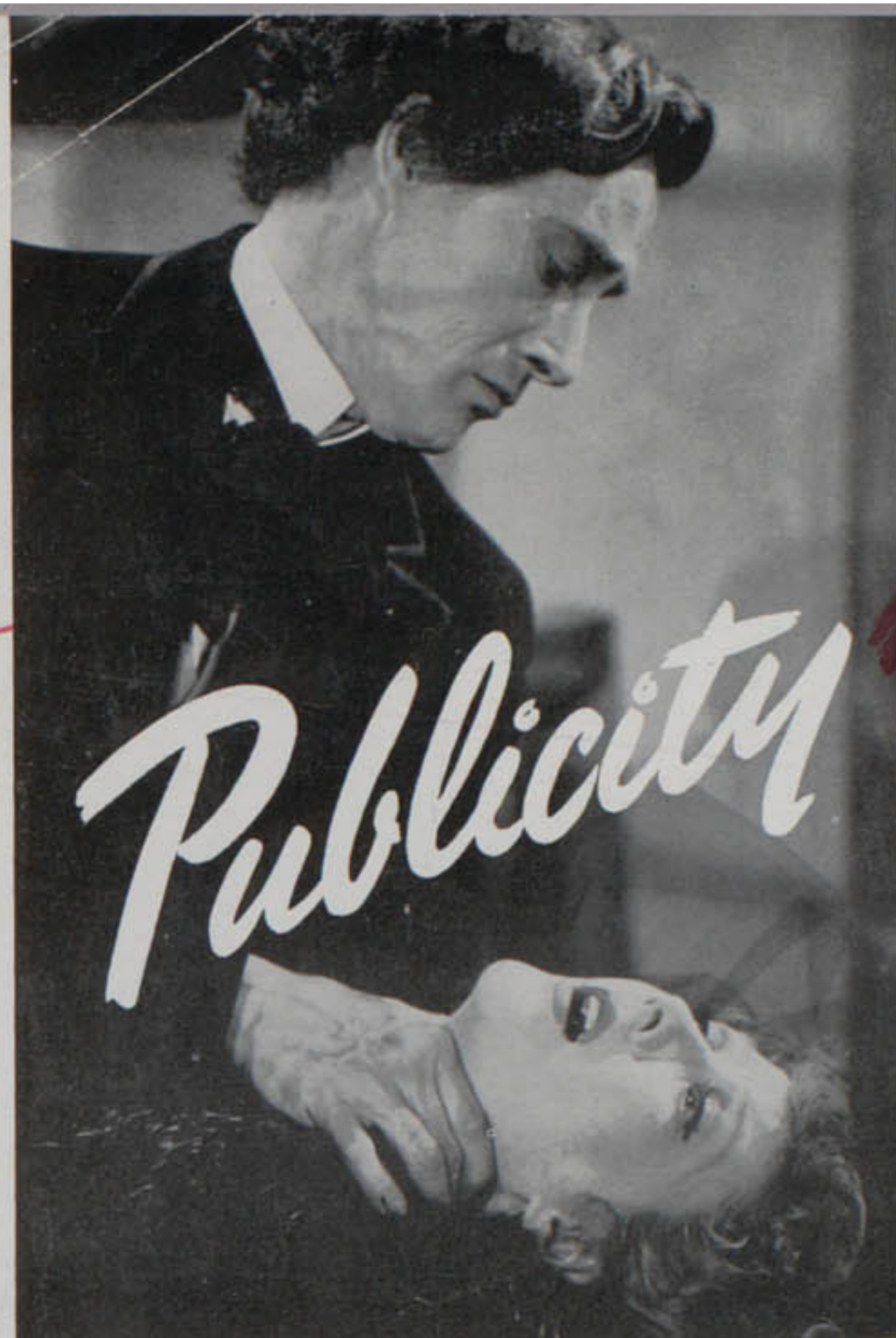


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'Bluebeard,' Synonym For Mystery Killer, Provides Screen Material For Picture Starring John Carradine

(Advance Feature)
EVER since Gilles de Retz (or Rais), that nefarious marshal of France in the time of Jeanne D'Arc, perfected the art of sadistic murder, the term Bluebeard has been applied to murderers who specialize in killing women to satisfy an overwhelming psychopathic impulse.

The fictitious hero of Perrault's famous *Contes*, Chevalier Raoul, who did away with six wives by foul means, got his name from the color of his beard, and it is believed that Perrault based his story on the exploits of Gilles de Retz.

Be that as it may, the moniker Bluebeard has been earned by a various assortment of vile and mysterious killers down through the centuries. In our own times the outstanding candidate for the questionable honor was Landru, a Gallie fiend whose murders were strictly mercenary, although he seemed to satisfy a certain blood-lust in his operations.

Although "Bluebeard," the PRC motion picture which comes to the Theatre on... follows the authentic type in the Bluebeard tradition, with many beautiful young girls being the victims of an artist with uncontrolled desire to strangle his models after he has painted their portraits, there is nothing gruesome in the operations of this Bluebeard.

John Carradine, starring in the title role, is subtle, but sinister. Magnetic, but repulsive. An idealist who kills because his ideals are frustrated. Here is a complex creature tailored to the unique talents of Carradine, who achieves a unique characterization comparable to anything this fine actor has done on the stage and out-ranking any of his previous screen portrayals. He is ably assisted by Jean Parker, Nils Asther, Ludwig Stossel and a notable cast of supporting players.

The locale of the story is Paris; the time, the latter part of the 19th Century when the Latin Quarter was in its heyday and *La Vie de Boheme* was something more than a legend for opera.

As Gaston Morrel, an artist who uses a puppet show to attract young girls as models for his paintings, and whose bodies are later found floating in the Seine—stranger victims—John Carradine portrays a complex prototype of the notorious Gilles de Retz more understandable to modern psychologists than was the infamous marshal of France to the specialists in human behavior of his day.

Jean Parker plays opposite Carradine in the role of Lucille, pretty modiste who comes under the magnetic influence of the strange artist-puppeteer and narrowly escapes the fate of the many lovely models who have paid the penalty for having crossed the path of Bluebeard.

In addition to Carradine, Miss Parker, Asther, and Stossel, the cast includes such sterling actors as George Pembroke, Henry Kolker, Teala Loring, Sonia Sorel and Emmett Lynn. Edgar G. Ulmer directed the picture, which was produced by Leon Fromkess, with Martin Mooney as associate producer.

LUDWIG STOSSEL, featured in PRC's sinister love-drama, "BLUEBEARD," 1 Col. Star Mat or Mat No. 9



44-343-9



44-343-26

JOHN CARRADINE, Shakespearean actor who has won the title of the screen's "Merchant of Menace," has the most sinister role of his career in PRC's "BLUEBEARD," in which he portrays the role of a mad artist-puppeteer. 2 Col. Star Cut or Mat No. 26

PRC
Presents
JOHN CARRADINE
in
'BLUEBEARD'
with
Jean Parker, Nils Asther, Ludwig Stossel
George Pembroke, Teala Loring, Sonia Sorel, Henry Kolker, Emmett Lynn, Patti McCarty, Carrie Deven, Anne Sterling
Original Story by
ARNOLD PHILLIPS and WERNER H. FURST
Screenplay by
PIERRE GENDRON

Production Manager: C. A. Beute
Assistant Director: Raoul E. Pagel
Director of Photography: Jockey A. Feindel
Production Designer: Eugene Schufftan
Art Director: Paul Palmentola
Assistant Art Director: Angelo Scibetta
Set Decorator: Glen P. Thompson
Costumes Designed by: Billie Bass
Master of Properties: Charles Stevens
Wardrobe: James H. Wade
Makeup: Milburn Moranti
Sound Engineer: John Carter
Film Editor: Carl Pierson
Musical Director: Leo Erdody
Marionettes by: Barlow & Baker

Produced by LEON FROMKESS
Associate Producer MARTIN MOONEY
Directed by EDGAR G. ULMER
A PRC PRODUCTION

Publicity

BLUEBEARD



CAST

Gaston..... JOHN CARRADINE
Lucille..... JEAN PARKER
Inspector Lefevre..... NILS ASTHER
Lamarie..... LUDWIG STOSSEL
Inspector Renard..... George Pembroke
Francine..... Teala Loring
Renee..... Sonia Sorel
Mimi..... Iris Adrian
Deschamps..... Henry Kolker
Le Soldat..... Emmett Lynn
Babette..... Patti McCarty
Constance..... Carrie Deven
Jeanette..... Anne Sterling

SYNOPSIS

(Not for Publication)

THE POLICE OF PARIS are baffled by a series of mysterious murders—girls strangled and thrown into the Seine. A Bluebeard is in their midst!

Lucille, pretty modiste, meets Gaston Morrell, handsome young artist, who operates a puppet show, and a romance begins. The day following Lucille's first meeting with Gaston, the body of Renee, singer in the puppet show, is found in the Seine. Another strangler victim—and the police are desperate.

Unknown to Lucille, her sister, Francine, is an operative for the Surete. Called in by the police on the case, Francine arrives at Lucille's apartment, and when Gaston calls, Francine catches a glimpse of him.

The police trail a painting of a model who was a victim of the strangler, to Jean Lamarie, an art dealer 'fence' for Gaston's paintings. The painting is signed 'Albert Garron,' but Lamarie professes ignorance of the painter's identity.

Deschamps, a Surete operative, accompanied by Francine, both posing as relatives of the Duke of Cadignac, call on Lamarie. Although suspicious, Lamarie is 'persuaded' by the offer of 150,000 francs to 'advertise' for 'Garron'. Gaston is 'induced' by Lamarie, by threats and a big fee, to paint a portrait of Francine, but stipulates that he be permitted to paint unobserved behind a screen. While Francine poses, Deschamps in another room is ready to signal from the window to gendarmes outside.

When Gaston inadvertently reveals himself to Francine, she recognizes him as Lucille's lover, and impulsively exclaims: "So you are Bluebeard—Gaston Morrell!" Before she can warn Deschamps, Gaston removes his cravat and has it around her neck—and her lifeless body falls to the floor. In attempting to get away, Gaston encounters Lamarie who is also trying to escape.

"So you even had it timed, didn't you?" Gaston snarls. He springs at Lamarie and they battle desperately. A police whistle is heard outside. The gendarmes rush in as Gaston flings the now motionless body of Lamarie from him and escapes by a secret exit.

Unaware that Gaston and 'Bluebeard' are the same, Lucille volunteers to take Francine's place in the Surete. But a cravat which she had mended for the artist, found beside Francine's body, is evidence and Lucille confronts him with it. Gaston's explanation is not convincing.

As they talk a strange metamorphosis comes over Gaston. He tells of his ambition to be a great artist; that he had once painted a girl whom he idolized, and the painting had won the Grande prize. But the model proved subsequently to have debauched her life. In a frenzy of disillusionment, he killed her. Her image lived in each girl he had painted since, and he had to kill it again and again.

"I didn't want to kill Francine," Gaston screamed. "I didn't recognize the girl who came there as your sister... not until it was too late! All I realized was, she was coming between us—she was cutting me off from you—she was wrecking our one chance of happiness!"

Lucille realizes she is dealing with a madman. She barely escapes being another victim of the strangler. As the police crash in, Gaston escapes to the roof and scrambles to the peak with the pack in hot pursuit. When the gendarmes close in, Gaston turns toward the Seine and takes his final plunge.

CARRADINE

'Screen Menace' Had Early Ambition to Sing Opera

(Advance)

John Carradine, Shakespearean actor and screen menace, was not always that way. His early predilections were, in fact, toward light opera. In his second year on the stage, which was seventeen years ago in Boston, he essayed the role of Koko in Gilbert and Sullivan's "Mikado." He also worked in "The Geisha." History does not record that Carradine threatened to eclipse De Wolf Hopper or Raymond Hitchcock as a comedian, but it is such experience that makes for the development of great actors, tragedians or otherwise, and Carradine has demonstrated his versatility in many roles before finding his niche as a subtle screen menace.

In "Bluebeard," the PRC production in which he is starred in the title role, with Jean Parker, Ludwig Stossel and Nils Asther, Carradine has the most sinister role he has yet played on the screen. As Gaston Morrell, an artist who uses a puppet show to attract young girls who serve as models for his paintings and who are later found floating in the Seine—strangled—Carradine has full scope for his talents, and the role is made to order for the lean and hungry "screen menace."

"Bluebeard" comes to the Theatre on... for a... days engagement. Edgar G. Ulmer directed the opus.



44-343-8

JEAN PARKER, who plays the femme lead in PRC's "BLUEBEARD," starring JOHN CARRADINE.

1 Col. Star Cut or Mat No. 8



44-343-24

JOHN CARRADINE, mad artist in PRC's 'Bluebeard,' in a romantic prelude to a murder, with JEAN PARKER who plays the feminine lead in the picture.

2 Col. Scene Cut or Mat No. 24

CARRADINE HAS EERIEST ROLE OF HIS CAREER IN 'BLUEBEARD'

(Current)

JOHN CARRADINE, star of PRC's "Bluebeard," has one of the eeriest roles of his career in the psychological murder drama now showing at the... Carradine, whose film work started about eight years ago, has played few sympathetic roles on the screen, and the title role of "Bluebeard" gives him opportunities for melodramatics seldom presented Hollywood film actors.

It was in a highly unsympathetic role that Carradine, long a student of Shakespeare, came to attention on the screen. He was cast as the cruel yard captain by director John Ford in 20th Century - Fox "The Prisoner of Shark Island," and that part led to a term contract at that studio. After several years at 20th-Fox, he turned to freelancing, which affords him the opportunity of selecting his characterizations. Prior to starring in "Bluebeard" his most recent picture for PRC was as a Gestapo trigger-man in "Waterfront," in which he co-starred with J. Carroll Naish.

John Carradine

Carradine's hobby as well as one of his means of livelihood is Shakespeare. He plans extensive road tours of his own company playing the works of the Bard, and he has given many lectures on Elizabethan drama before colleges and universities. His first such tour conducted on the Pacific Coast recently proved a great success, audience-wise and financially.

The deep, resonant voice of the player was developed in a most strange way. After playing in Broadway productions, he came to Hollywood to offer his talents to the movies. He had extremely hard sledding, and became quite a character on Hollywood Boulevard. At night, he would go to the shell of the famed Hollywood Bowl and recite Shakespeare, the shell broadcasting his speeches well into the Hollywood Hills.

In her leisure hours, her hobby is painting. She is an accomplished pianist and is a skilled dancer. She learned to ride, and ride well because of the number of outdoor action pictures for which she had been signed.

TEALA LORING

Beautiful Brunette Has a 'Decoy' Role in PRC's 'Bluebeard'

Beautiful, brunette Teala Loring does a strange characterization in PRC's "Bluebeard," now at the... Theatre, in which she plays the role of a "decoy" employed by the French Surete in tracking down the perpetrator of a series of strange murders which apparently have no purpose. Miss Loring borrowed from Paramount by PRC and last seen in PRC's "Delinquent Daughters," is garroted during her investigation into the killing of a number of artist models by a painter who is driven mad by the memory of a woman he once loved.

Miss Loring started her screen career in 1942, and "Bluebeard" marks the third time PRC has borrowed her from Paramount. She appeared in former's "Bombs Over Burma," in 1942.

However, she made her initial film appearances under the name of "Judith Gibson," a woman chosen by her when she first entered little theatre work. However, because Paramount had a girl under contract by the name of Julie Gibson, she resumed her original of Teala Loring.

PARKER

Secret of Poise Is to Relax Frequently, Says Actress in 'Bluebeard' Film

The secret of poise and mental equilibrium is relaxation. Such is the dictum of demure and winsome Jean Parker, who is featured opposite John Carradine in "Bluebeard," the PRC picture now at the... Theatre.

One of Miss Parker's most nerve-racking roles is that of the modiste, Lucille, in this dramatic expose of a psychopathic artist-puppeteer of Paris in the latter half of the 19th Century. Falling in love with the stranger, she narrowly escapes the fate of many girl models whose lifeless bodies were found floating in the Seine. One scene in which Carradine garrots her with his necktie was so realistic, that Miss Parker had to take time out to restore her equilibrium and quiet her nerves.

Miss Parker has played virtually every type of feminine character on the screen, from the role of a little Russian girl in "Rasputin and the Empress" with the three Barrymores when she was 14 years old. When she is working on a film, she takes every opportunity to relax that she can, either on the set or in her dressing room. It is this ability to "stop, look and listen," as it were that enables her to retain that quality of freshness which swept her from the diadem of queen at a Pasadena, Calif., Tournament of Roses to stardom as the native girl of "Sequoia," despite the varied film roles she has played.

In her leisure hours, her hobby is painting. She is an accomplished pianist and is a skilled dancer. She learned to ride, and ride well because of the number of outdoor action pictures for which she had been signed.



44-343-5

JOHN CARRADINE, the artist-puppeteer in the sinister PRC love-drama, 'BLUEBEARD,' is shown in one of his mad moments with JEAN PARKER, featured in the femme lead.

1 Col. Scene Cut or Mat No. 5

CARRADINE SCORES IN 'BLUEBEARD'

"BLUEBEARD" is always a fascinating story. There have been many "Bluebeards" since Perrault's classic Contes, who killed six wives and supplied material for a legend that has provided thrills to countless readers, and there have been many mystery-killers in the annals of crime who have earned the title of "Bluebeard."

The PRC picture, "Bluebeard," which opened at the... theatre last night, more than maintains the tradition of thrilling entertainment. And John Carradine, in the title role of this modern Bluebeard, gives further evidence of his artistry and versatility in a powerful and convincing characterization.

The story and the character are tailored to Carradine's unique talents. A moody and magnetic artist-puppeteer, the lean and Hamlet-like Carradine fairly revels in the part of a mysterious stranger who kills his beautiful girl models because of

ASTHER

Handsome Swedish Actor of 'Bluebeard' Has Played All Nationalities

Portrayer of all nationalities on the screen is Nils Asther, featured in the John Carradine vehicle "Bluebeard," PRC's psychological horror drama coming... Theatre. He has played roles ranging from the Scandinavian to the Oriental in the many pictures he has appeared in since he came to the United States in 1927. He plays an inspector of the French Surete in "Bluebeard," which is laid in Paris in 1885.

Born in Malmö, Sweden, in 1901, Asther was educated at Lunel University and the Royal Dramatic School. He appeared at the Royal Dramatic Theatre in Sweden and in pictures made in Germany before coming to America.

Tall and handsome, Asther was compelled to undergo various make-ups for his many characterizations. His first picture was "Sorrell and Son" for United Artists and he then played a Russian in "Laugh, Clown, Laugh," the Leon Chany vehicle. A Cossack was his role in "The Cossacks." In succession came the following: a Frenchman in "Adrienne Lecouvreur," a Chinese in "The Bitter Tea of General Yen," a German in "Madame Spy," and an Arab in "Abdul the Damned," a British production; as well as a host of others.



44-343-7

JOHN CARRADINE, the love-mad artist-puppeteer in the PRC psychological horror-drama, 'BLUEBEARD,'

1 Col. Star Cut or Mat No. 7

'FAUST' FIRST PLAYED AS PUPPET SHOW, SAYS 'BLUEBEARD' DIRECTOR

(Current Musical Feature)

HOW many lovers of opera know that Gounod's "Faust" was first produced as a puppet show, and that this puppet performance led to its production on the stage as an opera? This unique fact was divulged by Edgar G. Ulmer, director of PRC's "Bluebeard," starring John Carradine, now showing at the... Theatre.

It so happens that a puppet performance of "Faust" is a motivating factor in "Bluebeard," with Carradine portraying an artist-puppeteer who develops into a stranger-murderer of beautiful models who pose for him, when frustration in his search for his ideal mate drives him insane.

In discussing the subject of puppets with Carradine on the "Bluebeard" set, Ulmer revealed the little known fact of how Gounod conceived the idea of writing "Faust" and first producing it as a puppet show.

When as a young man, Gounod won the Prix de Rome and went to Italy, he was deeply impressed with the opera there. It was in 1844 that he went to Germany and saw performances of Goethe's drama of "Dr. Faustus" at the Duke of Mannheim's Theatre in Mannheim. He determined to use it as the subject for an opera," related Ulmer.

"After he had completed his opera 'Faust' in 1868, Gounod approached Meyerbeer, director of the Grand Opera in Paris, with the idea of producing it. But Meyerbeer was too much interested in his own works. In desperation Gounod peddled 'Faust' all over Paris, with no success. He finally met the sculptor, Le Clerc, who had a little puppet theatre, and the result was that Le Clerc produced 'Faust' as a puppet show. On the strength of the puppet performance, the management of the Theatre Lyrique accepted 'Faust' and it was given its first performance as

an opera at the Lyrique on March 19, 1869, where it scored an immediate success. Ulmer also revealed that the Grand Opera of Paris subsequently bought the rights of "Faust" and gave its initial performance at the Grand Opera in 1869, ten years after its premiere at the Lyrique. It was for the Grand Opera performance that Gounod wrote the ballet.

Ulmer, who is a thorough musician, having studied counterpoint and orchestration with the great Richard Strauss, in Vienna, is also a deep student of the drama and its origins. According to him, the introduction of the puppet show into Europe was made by Vasco da Gama, in the 15th Century.

"Vasco da Gama went to India and saw the puppet shows there. When he returned to Italy with his Portuguese and Italian sailors, they instituted the puppet show, and from Italy it spread all over the southern part of Europe. In Central Europe, marionettes first came into prominence when Hans Sachs, of 'Meister-singer' fame wrote puppet shows, among them 'Dr. Faustus.' It is the puppet show in 'Bluebeard' that John Carradine, the mad artist, uses as a decoy for beautiful girl models whose bodies are subsequently found floating in the Seine, dead from strangulation.

Playing opposite Carradine is Jean Parker, with Ludwig Stossel and Nils Asther in prominent featured roles. "Bluebeard" was produced by Leon Fromkess, with Martin Mooney as associate producer.

Edgar G. Ulmer directed from a screenplay by Pierre Gendron, made from an original story by Arnold Phillips and Werner H. Purst. Leon Fromkess is the producer, with Martin Mooney associate producer.



ORIGINAL GALLIC 'BLUEBEARD' WAS CALLED 'GILLES DE LAVAL'

Crimes of 15th Century Killer Are Paralleled in PRC's Screenplay 'Bluebeard,' Starring John Carradine

(Current Feature)

PERHAPS Shakespeare was right when he propounded the query, "What's in a name?" Hitler, for instance, would smell just as bad if he had retained the name of Shicklgruber. Of a certainty, he could not smell worse.

What about M. Laval, the Gallic stinkerino? How many know that the original Bluebeard who ravaged children and young girls in Brittany in the 15th Century, was called Gilles de Laval?

Better known as Gilles de Rais (or Retz), this blood-thirst psychopath of the time of Joanne of Arc was descended from four noble families of Brittany, viz: Laval, sometimes called Montmorency-Laval, Rais (changed later to Retz), Mache-coul, Craon. Gil's father was

Laval or Montmorency-Laval, named Guy; his grandfather was also Guy, and many of his ancestry bore the same surname. His great-grandmother was Jean, called La Folle, or "The Crazy."

This 15th Century Gallic Bluebeard was a strange combination of soldier, adventurer, wastrel, hypocrite, necromancer and sadistic killer. He also had a dash of theatrical "ham" in his cosmos, taking a particular delight in putting on mystery and morality plays while strutting in person his thespian stuff before the populace. But the killing of young women was his particular dish, and drinking their blood in order to perpetuate his youth, the reason for his revolting murders.

They finally caught up with Gilles and he was hanged and burned in the year 1440, at Nantes.

Whether or not the present day namesake of the notorious Bluebeard will be accorded equal attention by historians and dramatists, is immaterial. But it cannot be denied that Bluebeard, in his multifarious forms, has provided material for fascinating—if horrifying—tales and plays. The latest creation is the motion picture, "Bluebeard," in which John Carradine, who has earned the title of "The Prince of Darkness," plays the title role. Carradine is well steeped in the art of villainy, both on stage and screen, and his lean and hungry look and melancholy voice make him an idea prototype of the legendary killer. This PRC production of "Bluebeard," in which Jean Parker, Nils Asther and Ludwig Stossel are featured in support of the star, is a story of Paris in the latter part of the last century.

A series of mysterious murders—girls strangled and thrown into the Seine—terrorizes the Latin Quarter and has the police baffled. The fact that the victims had posed for Gaston Morrel, an artist, who operates a puppet show as a hobby, leads the police to put their ace woman operative, Francine, on his trail. When Francine is caught in the trap she had set for Morrel, her sister, Lucille, who has fallen in love with the artist-puppeteer, volunteers to take her place. Lucille narrowly escapes falling a victim to the stranger, who finally pays the penalty.

Playing opposite Carradine in the role of Lucille, is Jean Parker. Ludwig Stossel has a strong role as a 'fence' for disposing of the paintings of Morrel. Others in an unusually strong cast are Nils Asther, George Pembroke, Henry Kolker, Sonia Sorel and Teala Loring. "Bluebeard" was produced by Leon Fromkess, with Martin Mooney as associate producer. Edgar G. Ulmer directed.

SONIA SOREL

Blonde Lovely Makes Film Debut in 'Bluebeard'

Meet Sonia Sorel—blonde beauty who makes her motion picture debut in PRC's "Bluebeard" as the girl whose real life fiancé, John Carradine, plays the role of a psychopathic artist-puppeteer in the psychological murder drama, coming... to the Theatre.

Miss Sorel, long a devotee of the stage, she prominently opposite Carradine in the Bard's works, and as a result, when the actor was signed to star in the Leon Fromkess production, she was asked to appear in the picture.

Odd thing about her role is that it is she whose memory drives "Bluebeard" insane and compels him to commit a series of garrotings.

JOHN CARRADINE, mad artist in PRC's sinister love-drama, 'BLUEBEARD,' looks out from his puppet studio at a world of human puppets, and meditates new and more subtle murders.

1 Col. Scene Cut or Mat No. 6

BLUEBEARD



'FIRST FATHER OF THE SCREEN' PLAYS VILLAIN IN 'BLUEBEARD'

Ludwig Stossel Shows Versatility In Role of Mad Strangler's 'Fence' Opposite John Carradine in Film

(Current Feature)

THE "First father of the screen" has turned villain! That would be Ludwig Stossel who earned his "father" title following his portrayals of Lou Gehrig's father, in "Pride of the Yankees," George Montgomery's father in "Jenny," and George Sanders' father in "They Came to Blow Up America."

As the accomplice of John Carradine in PRC's "Bluebeard," now playing the... Theatre, Stossel reveals his artistic versatility as the art-dealer "fence" who purveys Gaston Morrel's (Carradine) paintings, which serve as evidence to incriminate the artist-puppeteer in the strangling murders of beautiful young models.

Stossel's early training was in a school that has produced some of our outstanding actors. Born in Vienna, his youthful ambition to become an actor was spurred on by a school production of "The Merchant of Venice" in which he played the role of Shylock at the age of thirteen. This performance remains to this day his favorite childhood memory.

Starting in the capacity of office boy in a wine wholesale house, he became associated with small town theatrical productions and eventually graduated to the Viennese theatre, where he became noted for his Shakespearean roles, among them Shylock, Polonius and Falstaff. He participated in the Reinhardt Festival at Salzburg, playing in the production of "Helen Goes to Troy," which has scored in New York this season. He played in the last performance of the Reinhardt production of "Everyman" in Salzburg before Hitler marched into Austria.

Prior to that, he co-starred in a picture entitled "Mr. O. F.'s Trunk" with Hedy Lamarr and Peter Lorre. Stossel came to Hollywood from England, where he made numerous films. Of the score of film roles he has essayed his most memorable were "Pride of the Yankees" in which he played Gary Cooper's father; "Jenny" with George Montgomery at 20th Century-Fox; "Hers to Hold," in which he played the butler, with Deanna Durbin; "They Came to Blow Up America," playing the father of George Sanders, and "The Climax," in which he is cast as prompter and uncle of Turhan Bey. He is a great lover of mystery stories, his favorite author being Edgar Allan Poe, "Small Town Comedy," in which he played the lead, is his favorite play; "Gone With the Wind" and "Song of Bernadette" his favorite pictures. And, of course, his favorite picture role as a father was in "Pride of the Yankees."

Featured with Carradine and Stossel in "Bluebeard" are Jean Parker, Nils Asther, George Pembroke, Henry Kolker, Teala Loring and Sonia Sorel. Leon Fromkess produced the picture, with Martin Mooney as associate producer. Edgar G. Ulmer directed.

'BLUEBEARD' IS SINISTER LOVE STORY OF PARIS

A puppet show at which a performance of Gounod's "Faust" is given, is a motivating factor in the PRC production of "Bluebeard," starring John Carradine, now showing at the... Theatre.

Carradine as the artist-puppeteer, uses the show as a decoy for young girl models, who mysteriously disappear after having their portraits painted by the artist.

The locale of "Bluebeard" is the Latin Quarter of Paris, in the late 19th Century, with Carradine in the title role. It is a psychological drama of an artist-puppeteer gone mad and turned stranger when frustrated in his search for his ideal mate.

44-343-10

NILS ASTHER is featured in PRC's 'BLUEBEARD,'

1 Col. Scene Cut or Mat No. 10



44-343-32

JOHN CARRADINE, the mad artist-puppeteer in PRC's 'BLUEBEARD,' has a psycho for strangling beautiful girl models. In this scene his victim is JEAN PARKER, who plays opposite the star in the femme lead.

3 Col. Scene Cut or Mat No. 32

'BLUEBEARD' IS MACABRE DRAMA

PARIS, the city of contrasts and extremes in wealth and poverty, virtue and vice, noble ideals and perfection in depravity, offers no stranger contrast than that of the famous Latin Quarter with the Boulevards.

Whatever the gay life of the Place de l'Opera and its environs has to offer to the visitor or the inhabitant, it is on the left bank of the Seine that life reaches its heights and depths. "The life of Bohemia leads either to the Academy or the morgue," was the dictum of Murger, author of "Vie de Boheme."

It is this section of Paris in the days of the Montmartre and its fascinating tales of the Latin Quarter, are brought to life by a distinguished cast to enact a drama of psychological horror as unique as it is gripping. Opposite Carradine is Jean Parker, with Ludwig Stossel, Nils Asther, Sonia Sorel, and Teala Loring in featured roles.

Ads



44-343-21 2 Col. Ad Cut or Mat No. 21



44-343-4 1 Col. Ad Cut or Mat No. 4



44-343-23 2 Col. Ad Cut or Mat No. 23



44-343-2 1 Col. Ad Cut or Mat No. 2



44-343-31 3 Col. Ad Cut or Mat No. 31



44-343-20 2 Col. Ad Cut or Mat No. 20



44-343-30 3 Col. Ad Cut or Mat No. 30



44-343-1 1 Col. Ad Cut or Mat No. 1



44-343-27 2 Col. Ad Cut or Mat No. 27



44-343-22 2 Col. Ad Cut or Mat No. 22



1 Col. Ad Cut or Mat No. 12



1 Col. Ad Cut or Mat No. 11



44-343-3 1 Col. Ad Cut or Mat No. 3

Ads

Exploitation

Exploitation

5. TEASER TACK CARD

WATCH FOR THIS MAN!



HE'S A KILLER!

He is expected in town soon—with a performance that you will remember. He's the most fascinating screen figure of the new season. He's BLUEBEARD—a handsome, ruthless artist, yet possessed of great charm and attraction for the opposite sex—to their regret!

See John Carradine as "Bluebeard"

It's a New and Thrilling Psychological Drama

He is at the

.....Theatre, Friday.....

SELL the dramatic theme of 'BLUEBEARD' by preparing this simple yet exciting attention-getter. Use tack card one week in advance of your local showing. Tack card can be used as giveaway, or it can be placed in restaurants, stores or other places where people gather.

13. TIE-UP STILLS

A whole fashion or window display could be built around the contrast in fashions shown here in still 123. Suggested caption:

STYLE TRENDS:

The modern trend toward extreme simplicity in dress is shown by this picture. It shows Jean Parker, dressed for her role in PRC's 'BLUEBEARD,' the setting of which is late 19th Century Paris. In contrast we see Iris Adrian dressed in the mode of the moment.



Still 97 shows Jean Parker receiving a box of flowers from John Carradine. Suggested caption:



Still No. 13 shows Iris Adrian displaying attractive legs sheathed in fine hosiery. Caption:

SHEER HOSE: For generations, milady has known the allure of trim legs and the important part played by quality hosiery. Below is shown Miss Iris Adrian as she appears in PRC's "BLUEBEARD."



Follow with theatre credits.

THE PERFECT GIFT: Flowers have always spoken the language of love. Even back in 1895, when grandma was a girl, the ardent swain knew that flowers helped in the girl as this scene from PDC's 'BLUEBEARD' illustrates.

14. SELL MORE THRILLS WITH A LOBBY SHOCKER!



The killer or lover idea, as presented in the lobby illustrated, is planned to sell the fascinating theme of "BLUEBEARD."

The still numbers for this easy to build display are 477-153, 477-169 and 477-144. Stills and blowups can be ordered through your nearest PRC exchange. (Or National Screen Service.) Copy can be picked up from the illustration shown herewith. To heighten the effect of the weirdness, you can use harmonizing or contrasting color tones on either side of the vertical line of the display. Yellow and blue under an amethyst light, or purple and green are suggested combinations.

MAKING A KILLING WITH 'BLUEBEARD'

HERE is an opportunity for real showmen to show their stuff. 'BLUEBEARD' is the type of picture that will gross in proportion to the amount of selling push put behind it. Here is an ideal opportunity for all-out showmanship!

Base Your Campaign On:

THE TITLE:

The most terrifying character in all fiction, yet one which has taken on color with the years.

NAMES:

Perfect casting with JOHN CARRADINE as 'BLUEBEARD'... his greatest role to date... plus lovely JEAN PARKER, never more appealing... supported by a bang-up cast including NILS ASTHER, LUDWIG STOSSEL, Teala Loring, Henry Kolker, Sonia Sorel, to name only a few.

ATMOSPHERE:

19th Century Paris, with its colorful atmosphere and strange, intriguing underground sewers, refuge of the criminal.

MYSTERY:

'Bluebeard' has become a symbol of man's mad lust for woman... it is a legend which has persisted through the years and one which is based on fact... the theme holds fascination for all ages... it is the spirit of evil incarnate.

FOUR-DAY EYES CONTEST

SO arranged that it may be used as a one-day or a four-day newspaper contest, this feature brings attention on the thrills contained in 'BLUEBEARD.'

Four sets of eyes grouped on a two-column mat may be published on one day with a single announcement and rules. Contestants supply the names of the actors, the character portrayed and the title of the film in which the role was enacted.

When used as a four-day contest, the mat is split into four portions along the ample white spaces and one day is published on successive days.

Below is a sample announcement, with rules which require slight changes if the contest is briefed into a one-shot. Give guest tickets as prizes.

FIRST DAY STORY AND ART

RULES

(Print Daily)

EYES OF A MAD ARTIST NAME HIM FOR PRIZES!



Eyes right... if you guess right there's a chance to win one of ten sets of guest tickets to see PRC's new psychological thriller drama, starring John Carradine, and opening at the..... Theatre on.....

If you've kept your eyes open you'll recognize those shown here. There will be four sets, published on successive days. The (newspaper) and the Theatre have called the turn on 'BLUEBEARD' with this contest.

Today's eyes belong to a supposedly romantic artist who lived in the artistic section of old-world Paris in the

latter 19th Century. He lured young girls to his studio only to strangle them when they yield to his ardent embrace. That ought to be enough to go on.

'BLUEBEARD' is preceded by glowing advance reports which hail it as not only a thriller, but by far the best performance given by John Carradine in his brilliant picture career.

1. Identify the players, the character portrayed and the film in which the role was enacted by means of the eyes shown and hints in the accompanying newspaper story.

2. Hold all four installments until publication of the final. Paste them on one sheet of paper and bring them to the office of the (newspaper) promptly. Print your name and address clearly on the sheet.

3. The first ten persons who bring correct answers to the (newspaper) office will receive the following ten prizes in order: (print list). Decision of the judges will be final in all cases.

NOTE:

Substitute these "hint paragraphs" for the fourth paragraph in the first-day story.

SECOND-DAY:

These piercing eyes belonged to a tall-coated killer who needed warm human blood as part of his diet.

THIRD-DAY:

The protruding ridges here shadowed eyes of a monster built by a scientist out of the spoil of ghouls.

FOURTH-DAY:

These are the eyes of a furtive killer who prowled the streets of London with "Ladies of the Evening" as his chief victims.

CORRECT ANSWERS

- John Carradine in the title role of 'BLUEBEARD.'
- Bela Lugosi as Dracula in "Dracula."
- Boris Karloff... as Frankenstein's monster in "Frankenstein."
- Laird Cregar as "Jack the Ripper" in "The Lodger."

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Still BB 502



Still BB 503



Still BB 501



Still BB 506



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Still BB 507



Still BB 505

BLUEBEARD LOBBIES



14 x 36 Insert Card



22 x 28



22 x 28

CATCHLINES

THEY SAW LOVE IN HIS EYES—But... They Could Not See the MURDER In His Heart!

A DON JUAN BY DAY... A KILLER BY NIGHT! An Amazing Story of the Most Baffling Lover-Killer in the Annals of Crime.

THE PRICE OF HIS LOVE WAS DEATH! Women Could Not Resist the Strange Power That Lured Them to Their Doom!

THE MOST SINISTER LOVE STORY EVER TOLD! — What Was the Secret of Bluebeard's Strange Power Over Women?

DOES EACH MAN KILL THE ONE HE LOVES? — SEE This Amazing Story of a Man No Women Could Resist... And What Became of Them.

HE CREATED TO KILL!... "She Defiled the Image I Had Created of Her... And So — I Killed Her!"

HE KILLED WOMEN... Because a Woman Had Killed His Ideal of Womankind!

THIS PRESS BOOK DESIGNED BY ALLIED ADVERTISING ARTISTS.
ED. C. NORTHBRIDGE, DIRECTOR... LOS ANGELES, CALIFORNIA